

U N I V E R S I T Y O F T O R O N T O

W I N D S Y M P H O N Y

* * * * *

FEBRUARY 28, 1987 AT 3:00 PM

* * *

College Band Directors National Association
24th National Conference

Northwestern University

* * *

STEPHEN CHENETTE, conductor

* * * * *

Music has been a part of the University of Toronto for over one hundred and forty years. The first Bachelor of Music degree was granted in 1846 and the present Faculty of Music was established in 1918, the first faculty at a Canadian university for the scholarly and professional study of music.

The Edward Johnson Building, the present home of the Faculty of Music, opened in 1962. The music library houses the country's major music research collection and includes a vast selection of sound recordings in the Sniderman Recording Archive; the Electronic Music Studio, a teaching, working and research facility, was one of the major facilities in North America; MacMillan Theatre is a fully equipped opera house; Walter Hall is one of Toronto's major chamber music halls.

The staff of the Faculty of Music includes some of North America's finest scholars, composers and performers. With an enrollment limited to only 450 students (400 undergraduate and 50 graduate), the Faculty of Music remains relatively small. Over the years, University of Toronto music graduates have gone on to hold positions with virtually every major musical organization in Canada, as well as with such leading international ensembles as the Boston Symphony, Berlin Philharmonic, Cleveland Orchestra, Minnesota Orchestra, Metropolitan Opera Orchestra, Virtuosi di Roma and Concertgebouw Orchestra of Amsterdam.

* * * * *

PROGRAMME

Fanfare of Pride and Joy
for Twelve Trumpets and Band

TIBOR POLGAR
(b. 1907)

Ensembles for Winds

GARY KULESHA
(b. 1954)

- I. Slow
- II. Fast
- III. Slow

Out of the Blues

JOHN WEINZWEIG
(b. 1913)

- I. Deep Blues
- II. Raging Blues
- III. Meditation Blues (1)
- IV. Jumpin' Blues
- V. Meditation Blues (2)
- VI. All Together Blues

Elastic Band Studies
in Four Movements

JOHN BECKWITH
(b. 1927)

Prologue and Dramatic Music
for Winds and Percussion

DONALD COAKLEY
(b. 1934)

* * * * *

* * * * *

STEPHEN CHENETTE has been a professor at the Faculty of Music, University of Toronto, since 1972. He serves as a conductor of the Wind Symphony, Concert Band, and Brass Choir, and teaches trumpet, conducting, orchestral repertoire for winds, and brass chamber music. He is also on the faculty of the National Music Camp of Canada. An active supporter of Canadian music, he has instituted a number of commissions and given many first performances. He played in major symphony orchestras for sixteen years, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He is a graduate of the Curtis Institute of Music, and has a Master of Fine Arts degree from the University of Minnesota. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein and William R. Smith.

* * * * *

NOTES

Fanfare of Pride and Joy

TIBOR POLGAR

TIBOR POLGAR was born in Budapest in 1907 and graduated from the Liszt Academy of Music, where he studied with Zoltan Kodaly. For twenty-five years, he was head of music with the Hungarian Radio and conductor of its symphony orchestra. He moved to Canada in 1964 and was, until his retirement, a member of the University of Toronto's Opera Department and Canadian Opera Company music staff. Mr. Polgar is a prolific composer whose works include operas, radio and film scores, chamber music, and vocal, orchestral, and solo compositions. His one-act opera, *The Glove*, has received ninety-five performances in schools across Canada. *Fanfare of Pride and Joy* was given its first performance by the University of Toronto Wind Symphony in 1983. Near the end, there is a brief quotation from *Oh Canada*. For performances by American bands, there is an alternative ending which quotes *The Star-Spangled Banner*.

Tibor Polgar's other compositions for band are:

Notes on Hungary

Suite in Five Movements for Concert Band
based on Hungarian folk songs

Pentatonia

Theme and Eight Variations in the Form of a
Concerto

Two Symphonic Dances in Latin Rhythm

for Solo Trumpet and Concert Band

The Dwarf and the Giant

A Fairy Tale in Music
for Solo Piccolo, Tuba, and Symphonic Band

All are available from the Canadian Music Centre, 20
St. Joseph Street, Toronto, Ontario, Canada M4Y 1J9.

Ensembles for Winds

GARY KULESHA

GARY KULESHA was born in Toronto in 1954 and studied piano and composition at the Royal Conservatory of Music in Toronto with Wm. G. Andrews, Walter Buczynski, and Dr. Samuel Dolin. Canada Council grants enabled him to continue composition studies with John McCabe in London, England, and with John Corigliano in New York. He has been a producer for CBC Radio, and done on-air work for "Sound Reviews." He was Principal Conductor at the Festival Theatre in Stratford from 1983 to 1985. Mr. Kulesha's compositions have been commissioned and performed by such ensembles as the Canadian Brass, The Toronto Symphony, Cleveland Orchestra, National Arts Centre Orchestra, Hamilton Philharmonic and Manitoba Chamber Orchestra. He has provided scores for several Stratford Festival productions, including *The Merchant of Venice*, *A Streetcar Named Desire*, *The Glass Menagerie* and, in 1986, *Henry VIII*.

Ensembles for Winds was commissioned by the Ontario Arts Council for the Scarborough Concert Band, who permitted the U. of T. Wind Symphony to give the first performance in March of 1980.

The work is in three movements, slow-fast-slow. The title indicates that the scoring emphasizes ensembles within the larger group, and in fact, there is no full tutti anywhere in the piece. The group is not just winds, but includes percussion, piano, and double bass.

The material of the outer two movements begins with chorale-like statements, which are then organically elaborated into larger structures. The third movement opens and closes with "simultaneous musics" from various sections of the ensemble; the materials contrast tonal chords and progressions with polytonal backgrounds. The second movement, for brass, piano and percussion without woodwinds, is rhythmic and fast, beginning with a statement by piano and percussion. There is a brief fugal exposition half-way through the movement, which features the subject matter presented in a Hindemithian version of a jazz "thickened line." The movement closes with the opening material repeated and rounded off.

Gary Kulesha's compositions for band are:

Concertino for Flute	MBG
Concerto for Tuba	MBG
Ensembles for Winds	MBG
March in F	MBG
Overture for Concert Band	MS
Second Chamber Concerto	MBG
for Trumpet, Piano and Winds	
Suite from "Henry VIII" for Concert Band	MS
Two Pieces for Band	MBG
Variations for Winds	MS

MBG- Man With the Blue Guitar Publishing Co., 54
Springbrook Gardens, Toronto, Ontario, Canada
M8Z 3C1

MS- Manuscript, available from Canadian Music
Centre

Out of the Blues

JOHN WEINZWEIG

JOHN WEINZWEIG is considered the "Dean" of Canadian composers. Born in Toronto in 1913, he studied a variety of instruments and began composing at age 16. He continued his music studies at the University of Toronto, where he founded and conducted the University of Toronto Symphony during his student years. He received the M.M. degree from the Eastman School of Music, where he studied with Bernard Rogers and discovered for himself the music of Alban Berg and the 12-tone method which was to be a lasting influence on his creative thinking.

In 1941, he was invited by the Canadian Broadcasting Corporation to compose the first original background music for dramatic radio presentations, and the next year he composed his first film score for the National Film Board of Canada. Following service in the RCAF, he returned to Toronto to teach at the Royal Conservatory, and accepted a professorship at the University of Toronto in 1952. He soon attracted a group of talented composers who were to follow his aesthetic directions: Somers, Freedman, Adaskin, Dolin, Beckwith, Schafer, and Beecroft.

In 1951, Weinzwieg and several of his students formalized their ideals and founded the Canadian League of Composers. As the League's first president, he began the first of many administrative positions that were to effectively extend the knowledge of Canadian music: co-planner of the Canadian Music Centre (1959), chairman of the International Conference of Composers (1960), president of Composers, Authors and Publishers Association of Canada (1973-1975). In 1948, his Divertimento No. 1 for Flute and Strings won the highest award in the chamber music category (silver medal) at the London Olympiad. He has been a recipient of The Canada Council Senior Arts Award (1968) and an Honorary Doctorate from the University of Ottawa (1969). In 1973, the CBC presented a documentary on his life and career. For his service to music he was named to the Order of Canada in 1974 and received the Canadian Music Council medal in 1978. Upon his retirement from the University of Toronto, he was given the status of Professor Emeritus.

His compositions have been commissioned and widely performed in Canada, U.S.A., Europe, Japan; many of them recorded by the Canadian Broadcasting Corporation, Louisville Orchestra, Victor, Columbia and Centredisc (Toronto). His chamber works have been performed by Zara Nelsova and the Orford Quartet. Orchestral works have been conducted by Sir Adrian Boult, Sir Ernest MacMillan, Howard Hanson, Walter Susskind, Seiji Ozawa, Zubin Mehta and Yehudi Menuhin.

Out of the Blues is his third composition for the large wind medium. The influence of the jazz-blues inflections in his music can be traced as far back as the Bassoon Divertimento (1960) and has touched almost all his compositions since. Out of the Blues tries to capture the spirit and rhythm of the many moods of the blues in a sequence of 6 movements:

I. Deep Blues - a mournful duet between euphonium and tuba opposed by the forceful texture of upper winds and strident brass.

II. Raging Blues - the insistent, measured, explosive attacks by the timpani both dominates and excites responses from the ensemble.

periodicals, books, and reference volumes. He served as Canadian consultant for The New Grove, and was, for five years, the programme annotator for the Toronto Symphony. In his twenties, he gave frequent recitals and broadcasts as a pianist.

His compositions include two operas, orchestral pieces, songs, chamber music, compositions for chorus, music for children, and a series of "collages" in collaboration with the poet and playwright James Reaney. Various of his pieces have been recorded on the CBC International Service (RCI), RCA-Victor, London/Select, Capitol, Melbourne, and Centrediscs labels, and published by Berandol, Novello, G. Ricordi (Canada), Gordon V. Thompson, and Waterloo. He has filled commissions from the CBC, Toronto Symphony, Vancouver Festival, Toronto Mendelssohn Choir, Festival Singers of Canada, Canadian Brass, Orford String Quartet, Royal Canadian College of Organists and Elmer Iseler Singers, and his music has received performances by orchestras, choirs, chamber groups, and soloists both in Canada and abroad.

Elastic Band Studies is his only work for band, and was written to provide young musicians with an introduction to contemporary compositional techniques. Professor Beckwith has provided the following comments:

"The title derives from one of the many anecdotes - most of them surely spurious - about the English conductor Sir Thomas Beecham. He is supposed to have remarked exasperatedly during rehearsal to a noted soloist, a soprano, whose wayward rhythmic sense made her difficult to follow: "Madame, this is a symphonic orchestra - not an elastic band!

"Humour often depends on the viewpoint. Maybe the lady's genius merely needed the right musical context. In these pieces, time and coordination are treated more "elastically" than your average aria by Mozart or Verdi.

"The first Study is spatial, with several different musical activities set in motion simultaneously - including different entrance-processions for two instrumental groups. In the second Study the clarinets are silent, while the rest of the band engage in a dialogue of "discussion" and (at two points) are asked to improvise briefly on given pitches. In the third Study, each clarinet plays the same tune in his/her own fashion and speed, making an informal multi-voiced "round" against which other groups interject more structured ideas. The fourth and final Study is precisely notated; it finds its "elastic" aspect in the always-variable quantities of quick repeated notes which make up its jagged phrases."

Prologue and Dramatic Music

DONALD COAKLEY

DONALD COAKLEY, born in Cambridge, Ontario in 1934, holds degrees from the Crane School of Music, State University of New York, Temple University, and the Philadelphia Conservatory of Music, where he studied with Vincent Persichetti. Upon completion of his graduate work, Mr. Coakley became Director of Bands at Cardinal Dougherty High School in Philadelphia, and later joined the School of Music at Temple University. He is presently Assistant Co-Ordinator of Music for the Borough of Scarborough.

Prologue and Dramatic Music for Winds and Percussion was commissioned by the Wind Ensemble at Oakwood Collegiate Institute in Toronto, and was first performed by that ensemble. The composition is divided into two principal sections. The first, a slow, brief prelude, presents all of the germinal material upon which the work is constructed. The second, and larger of the two sections, can be divided into three parts. The middle part, which is aleatoric in conception, is flanked by two fast sections. The whole is brought to an exciting conclusion with a re-statement of several fragments of material used throughout the work.

Donald Coakley's compositions for band are:

Cantos	ECK
Lyric Essay	ECK
A Canadian Folk Rhapsody	ECK
Songs for the Morning Band	ECK
Declarative Statements	RECK
A Short Symphony for Band	
Prologue and Dramatic Music	RECK
Quartal Sinfonia	WA
Ritual Celebration	WA
Vive la Canadienne	DC
A Festive Piece for Band	
Suite for a Band of Players	DC
Canzona	DC
Festive Occasion	DC
Twentieth Century Band	DC
Toccata Festiva	DC
Festivals	DC
Land of the Silver Birch	DC

ECK- E.C. Kerby, Ltd., 198 Davenport Road,
Toronto, Ontario M5R 1J2

RECK-Available on rental from E.C. Kerby, Ltd.

WA- William Allen

DC- Available from the composer,
255 Confederation Drive, Scarborough, Ontario
M1G 1B4

Programme notes compiled by Stephen Chenette

The trip by the U. of T. Wind Symphony to the CBDNA has received financial assistance from the Office of the Provost, and of the Vice-Provost, University of Toronto. Additional funding has been provided by the Institute for Canadian Music. Contributions have been received from J. Scott Irvine and Stephen Chenette. The Faculty of Music acknowledges with gratitude this generous support, without which the tour would not have been possible.

* * * * *

UNIVERSITY OF TORONTO WIND SYMPHONY

Flute

Michael Downie, Dartmouth, Nova Scotia * A.D. I
Rosalind Harvey, Lethbridge, Alberta Perf. I
Liz Radzick, Toronto, Ontario Perf. I
Joanne Stevens, Winnipeg, Manitoba Mus. Ed. III

Piccolo

Liz Radzick, Toronto, Ontario Perf. I

Oboe

Julia Snelson, Ottawa, Ontario * Perf. III
Pippa Williams, West Vancouver, B.C. Perf. II

Clarinet

Margaret Gillie, Victoria, B.C. * * M. Mus.
Peter Stoll, Toronto, Ontario * * Perf. II
Kathy Barr, Dundas, Ontario Perf. II
Chantal Carduner, Swift Current, Saskatchewan Perf. I
Britta Elmberg, Ottawa, Ontario Mus. Ed. IV
Natalie Gooderham, Agincourt, Ontario Mus. Ed. IV
Mark Jealouse, Oshawa, Ontario Perf. II
Peter Scott Naykalyk, Milton, Ontario Perf. II
Suzanne Simon, Hudson, Quebec Mus. Ed. IV

E-flat Clarinet

Kathy Barr, Dundas, Ontario Perf. II
Mark Jealouse, Oshawa, Ontario Perf. II

Bass Clarinet

Suzanne Simon, Hudson, Quebec Mus. Ed. IV

Bassoon

Eric DeGray, Morrisburg, Ontario Perf. III
Sterling MacNay, Wiarton, Ontario Perf. II

Alto-Saxophone

Sydney Quinn, Toronto, Ontario * Perf. II
Kathy Rea, Willowdale, Ontario Mus. Ed. II

Tenor Saxophone

Tom Newton, Etobicoke, Ontario Mus. Ed. IV

Baritone Saxophone

Richard Bortolotti, Toronto, Ontario Perf. I

French Horn

Janet Sargent, Hudson, Quebec * Mus. Ed. IV
Barbara McIntosh, Winnipeg, Manitoba Perf. III
Corinne Millsip, Vancouver, B.C. Perf. II
Kathy Robertson, Niagara Falls, Ontario Perf. I

Trumpet

Stan Klebanoff, Toronto, Ontario * Perf. IV
Norman Engel, Toronto, Ontario Perf. II
Gord Galloway, Toronto, Ontario Perf. II
Michael Moore, Petawawa, Ontario Mus. Ed. II
Margaret Wolf, Toronto, Ontario Perf. III

Trombone

Sara Moody, Hamilton, Ontario * Mus. Ed. II
Greg Furlong, Toronto, Ontario Comp. II
Rachel Thomas, Toronto, Ontario Perf. III
Robert Tilley, Toronto, Ontario Perf. I

Bass Trombone

Larry Shields, Toronto, Ontario Perf. I

Euphonium

Mark Barrington-Hall, Toronto, Ontario Perf. IV
Rachel Thomas, Toronto, Ontario Perf. III

Tuba

Annette Gruno, Wawa, Ontario * Mus. Ed. IV
Michael Redner, Port Hope, Ontario Perf. IV

Timpani

Stephen Skoutajan, Toronto, Ontario Perf. IV

Percussion

Christopher Braun, Waterloo, Ontario Perf. I

Michael Shiner, Toronto, Ontario Perf. III

Gabe Taryan, Toronto, Ontario Perf. I

Cathy-Jo Thompson, Willowdale, Ontario Mus. Ed. II

Steven Wassmansdorf, Mississauga, Ontario A.D. I

Piano

Jennifer Francis, Fredericton, New Brunswick Perf. I

String Bass

Steven Haynes, Toronto, Ontario Perf. I

* Principal * * Co-Principals

PROGRAMMES

A.D. - Artist Diploma

Comp. - Composition

Mus. Ed. - Music Education

M. Mus. - Master of Music

Perf. - Performance

1986-87 PRODUCTION STAFF

Carl Morey, Dean, Faculty of Music

Ronald Chandler, Associate Dean

Laurie Bassett, Performance Division

Fred Perruzza, Technical Director, MacMillan Theatre

David Macdonell, Assistant to the Technical Director

Annette Gruno, Stage Manager/Librarian

Barry Archer, Building Manager

Michael Twose, Sound Technician

Joanne Harada, Public Relations Officer

Sharon Wadley, Public Relations Assistant/Programmes

* * * * *

